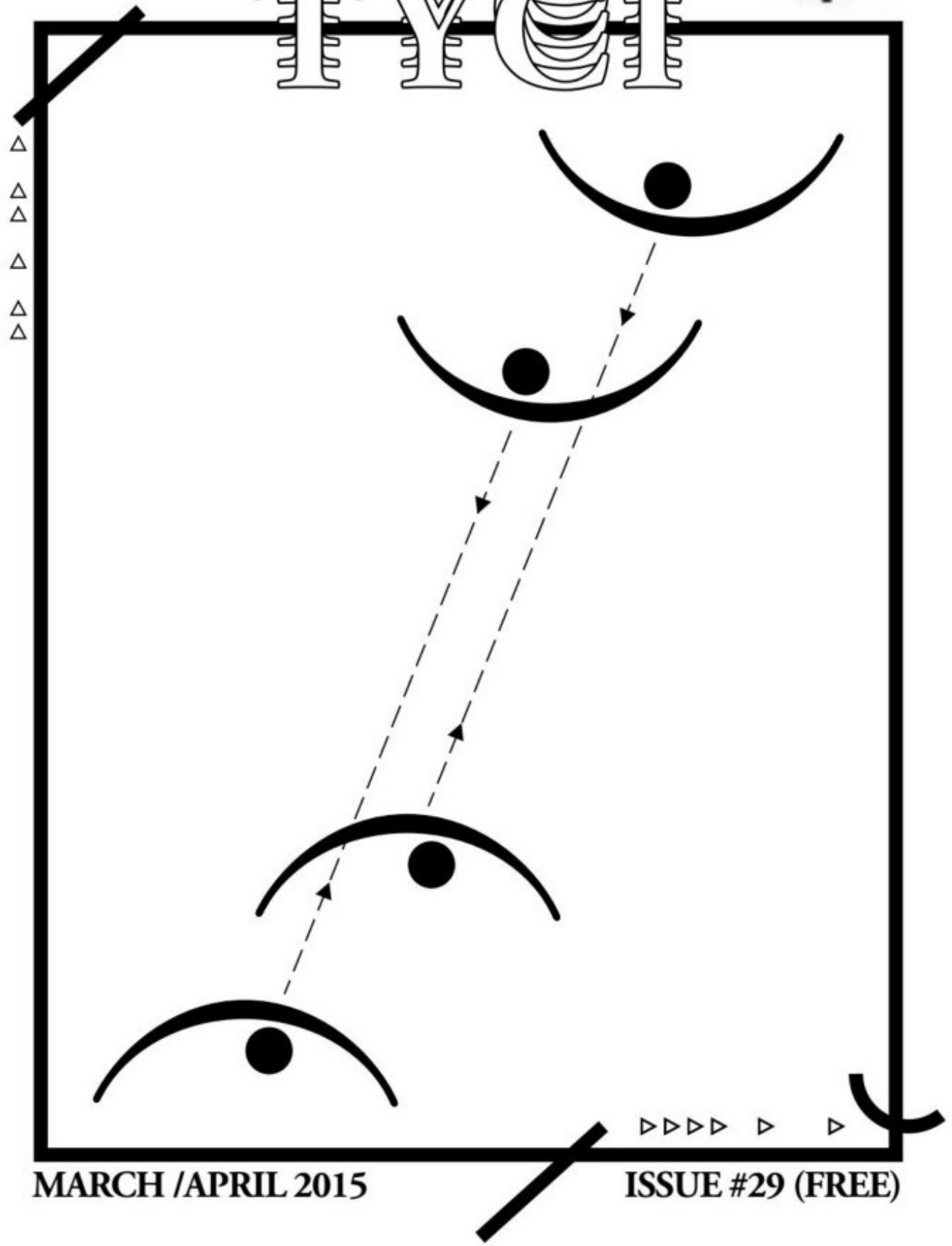
# TYCI



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# IWD SPECIAL

TYCI is a collective run by women. We have a website, radio show, podcast, live event series and zine, all of which focus on showcasing the talents and abilities of many amazing women. We all volunteer for TYCI because we are passionate about feminism and women's rights. We love sharing ideas and having other people to celebrate the awesomeness of ladyhood with so, as you can imagine, we have a ball every March when **International Women's Day** rolls around. We get to talk about rad ladies EVEN MORE.

This year we ran a daily feature on our website, asking different guest contributors to tell us about a woman they admire. We have collected a few of these in this special International Women's Day flavoured zine and you can check out the rest of the articles at tyci.org.uk.

# YOUTH MAN VOCALIST KAILA WHYTE SHARES HER LOVE OF KIM DEAL.

I think I was 16. Discovering noise rock, post-hardcore, riot grrrl, and infinite brands of alternative indie. Everything I thought I knew about music was changing but above all, there was Kim.

First it was her voice. That cracked, breathy, emotionally charged delivery grated at me and I was hooked. Pixies were my favourite band and I found myself increasingly intrigued by Deal's approach to their songs. Even the attention seeking shrieks of Frank Black and Joey Santiago's unpredictable, volatile wailings couldn't distract from the steady ground she had on the band's music. Those oversimplified bass lines and calming backing vocals is what made Pixies one of the greatest bands in the world.

Then came The Breeders. Pod changed everything. Instead of being treated to the snippets of Deal that leaked through the gaps in the sonic bombardment that was Pixies, I was hearing her music played her way and it was even better… Youth Man is the only band I've ever birthed and that record represented everything I wanted to do as a musician; to be versatile, challenging, and innovative but absolutely consistent and natural. Without this record and the influence Kim Deal had on me and the guys, I think we'd be a very different band.

It's not just her music though - it's her. Kim Deal symbolises a certain type of woman, the kind I think I am. I'm not an outcast; I'm not a sex symbol; I'm not a political voice; I am not a prop or a gimmick. I am a musician who happens to be female. Kim Deal's music is not defined by the fact she is a woman and she helped me realise that I can express my feminism, not by shouting what I believe, but by living it…

Instead of demanding the equality and respect that we all deserve, Kim encompasses the end goal. Kim Deal lives it. Kim Deal is what we're fighting for. I don't want to be a female musician. I want to be a musician. I want to be like Kim Deal.

***This is an excerpt. To read the full article, visit tyci.org.uk. Youth Man play TYCI's 16 May event in Stereo. Tickets are on sale now at stereocafebar.com. For more on Youth Man, visit facebook.com/youthmanband.***

# LYNNE JOHNSTON OF PRETTY UGLY TALKS ABOUT THE MULTI-TALENTED LAUREN LAVERNE.

When I was 14, I had a meeting with my schools so-called 'guidance teacher' to discuss the subjects I would take for my Standard Grades. I explained that I was taking music so I could form a band and art so that I could design the sleeve for our first EP. He asked why I picked two subjects that I really wasn't very good at, but I just shrugged and said, "It never stopped Kenickie." To me, not being able to play an instrument (or even knowing any other girls who could) wasn't a reason not to dream big, and the Kenickie girls were clearly having the time of their lives with all the DIY punk spirit of the riot grrrl movement and the sass of the Spice Girls. If they could do it, why couldn't I?

I discovered Lauren Laverne, Marie Du Santiago and Emmy Kate Montrose back when I was a moody teenager in my bedroom listening to the Evening Session and reading Melody Maker. To say they were a breath of fresh air would be an understatement. Here were three amazing girls, not much older than me, from fairly similar working class backgrounds to mine, who were having the most fun possible and not giving a damn what anyone thought of them. They didn't want to be the best musicians, they didn't want to look like supermodels, they just wanted to have fun with their mates like every other girl I knew. They wrote songs about getting drunk in the park and wearing cheap charity shop clothes because that's all you could afford, yet they were the most glamorous and exciting girl gang I had

seen since Bananarama…

When Kenickie disbanded after only two fantastic albums (which gives them a back catalogue no more expansive than worshiped bands like Joy Division, The Stone Roses and The Libertines - a fact I feel is somewhat unjust), Lauren went on to present TV shows like Planet Pop and CD:UK. It was as if she was saying to me, "It's OK to admit you like pop music as well as guitar bands". As an avid Smash Hits reader and Top of the Pops lover, pop culture has always been a huge part of my life; yet growing up people couldn't understand how it was possible to like both Nirvana and Kylie. Yet here was the lead singer of a credible indie band, who had covered the Pixies for a Peel session, talking about her love of Britney Spears…

Lauren went on to become a DJ too, starting as a presenter on XFM. I remember the day when she said, "I really shouldn't be playing this, but I've just heard it for the first time and you must hear it too" as she went on to play Beyoncé's first solo single Crazy In Love - something that was never normally going to make it onto the XFM playlist. Genres and pigeonholing shouldn't get in the way of good music and it was so refreshing to hear someone say, "I've got a brain, I'm a grown woman and isn't pop music bloody brilliant".

I've been lucky enough to meet Lauren a few times over the years but have always turned into a terrified fangirl. However, I did almost manage to hold it together when I booked her bandmates to DJ at our club night a few years back and had the best night dancing while they played all the music that I loved growing up. They are pretty inspiring ladies too. Emma has a PhD and is a lecturer in Sociology at Goldsmiths and Marie is CEO at the University of Sunderland Students' Union.

Lauren still influences me to this day with her show on 6 Music every morning or in her TV work where she hasn't let her regional accent stop her presenting the previously snooty Culture Show, and with her writing - from her children's book inspiring young girls to start a band to her recent Guardian column on domestic abuse. She is clever, witty and hilarious, would be ace to go to the pub with and also has a wardrobe and record collection you wouldn't tire of raiding - pretty much all the qualities I look for in a gal pal.
Just last week she mentioned learning guitar on her radio show and said that she started on a bass playing Kids In America by Kim Wilde. I really hope there were some teenage girls listening and thinking, "You know what, I bet I can do that too".

***This is an excerpt. To read the full article, visit tyci.org.uk. For more on Pretty Ugly, visit prettyuglyclub.co.uk.***

## AUTHOR **KIRSTY LOGAN** TALKS ABOUT COLUMNIST **CHERYL STRAYED** AND SOMEBODY A LITTLE CLOSER TO HOME...

I thought for a long time about who to do this feature on. I thought about women throughout history, who continue to inspire me on a daily basis. When I came down to it though, I actually picked two... I picked one woman that I don't know and one woman that I do.

The woman I don't know is Dear Sugar. Dear Sugar was an advice column that ran on a website called the Rumpus and it was the pen name of a writer called Cheryl Strayed, who you may have heard of as she wrote the book Wild which has just been made into a film with Reese Witherspoon. The columns were put into a book called Tiny Beautiful Things which I highly recommend, and if anyone had ever said to me, 'You need to read this book of advice columns' I would've said 'no thank you', but it's just such an amazing book. I think about it every day, and I come back to it all the time.

The thing about Cheryl Strayed writing under this persona that just inspired me so much was how honest she is and the compassion that she shows. People write in with these questions and she's so honest about her life, and she's had a life that's as terrible and wonderful as anybody's life - we've all had terrible things

happen to us but we've all had amazing things happen to us - and she's very honest about that and how these things can teach us about the world and about ourselves. Sometimes people write in with some quite difficult, awful questions. 'I've done a terrible thing, I'm now writing in for advice on how to deal with it' - and she just shows this amazing compassion and love for people she doesn't even know. And that inspires me because I'm perhaps not naturally like that. But I would like to be like that. I would like to have more compassion and more love, particularly for people I don't necessarily like. There's lots of people in this world who we don't agree with, whose opinions we might find repellent, but I think we should at least try to be compassionate, and that's what she's taught me - to show love for people, even if I really, really don't want to.

And the other person that I chose is my fiancé Annie who I love for many many reasons. But Annie teaches kids with special needs, specifically autism, and I couldn't do her job for even ten minutes - it must be the hardest job I could imagine but she loves it. She comes home some days stressed out of her mind, it's a very hard job, but she does it because she loves it. And again the compassion and love she shows for these children is amazing. I want to be like that, she inspires me to be a better person.

I spend my days by myself silently with my laptop, so I find myself easily irritated when I'm out and about if someone's noisy - the other day I was out and the person next to me had headphones on and was singing loudly and I find that so irritating. But then I think about Annie, and what she'd do, and she'd think that that person isn't doing this to irritate me, they're not thinking about the people around them, they've got their own stuff going on. So she encourages me to think how everyone's fighting their own battles, and everybody has got their own life going on and you have no idea what's happening with them - if someone cuts you off in traffic or is rude to you in a café, you don't know where they're coming from or what they're doing.

When I thought about all those famous women from history - all the tough women, all the strong women - they inspire me every day and I want to be like that. But I also want to be compassionate and I want to have love, and that's why the two women I chose have incredible amount of love and compassion. That's what I want to try and emulate.

***This is an excerpt. To read the full article, visit tyci.org.uk. Kirsty's debut novel 'The Gracekeepers' will be published in May. For more information, visit kirstylogan.com.***

# TYCI PRESENTS

THE OFFICIAL

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AFTER SHOW

**25 MAR 2015 11PM-3AM**

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# NEW TYCI CONTRIBUTOR **KATHLEEN COYLE** WRITES ABOUT ACTRESS, WRITER, DIRECTOR AND MUSICIAN **JULIE DELPY.**

As an experiment, Julie Delpy began sending off her screenplays with a male name and found that the response was incredibly different (and incredibly positive), compared to when she pitched screenplays under her own name. Despite the on-going struggle, Delpy has not been deterred from persevering. In the trilogy Before Sunrise, Before Sunset and Before Midnight, Delpy plays an integral role in shaping her character, Celine.

Celine is analytical, questioning, slightly neurotic and romantic all at once. Like all of us, she is helplessly flawed and Delpy reflects this in the dialogue written for her character. Moreover, she has refused to diet or kill herself in trying to achieve the physical Hollywood ideal. In Before Midnight, when Delpy appears topless during an argument with Hawke's character Jesse, there was uproar from some feminists about her decision to appear naked.

However, Julie Delpy insists that it is acceptable because the scene is realistic. Can't most of us recall a film in which women appeared nude for no other reason than to be naked? In this scene, the fight continues as the married couple pull off their clothes, preparing for bed. The exchange under these circumstances is a breath of fresh air and the suggestion is that when a female writer / director is involved, she has the power to move the goalposts in a way that presents nudity in a non-problematic, normal manner.

Julie Delpy recently made controversial comments stating that the Oscars are "90% white men over 70 who need money". A rather brave move considering how comments like this could form a backlash against her own career. But Delpy? She just doesn't care.. And I can finally say for the first time in my life that I have a role model.
She made me not afraid to express thoughts that might be perceived as imperfect or flawed and as a writer, she has made me determined to become a part of increasing that miniscule percentage of working female directors in the future.

***This is an excerpt. To read the full article, visit tyci.org.uk.***

**PHOTOGRAPHER RACHAEL WRIGHT WRITES ABOUT HER IDOL, ANNIE LEIBOVITZ.**

There was a time, early on in my photography career, when my learning curve had plateaued and I felt like I was getting nowhere. Something had gone awry on a shoot and I had spiralled into negative thinking. I lay in bed that Saturday morning thinking maybe I should just give up. Then Annie Leibovitz popped into my head. I don't know why. I didn't know much about her at the time, so I started googling her work and finding out about her.

Later on that day, I was sitting in a bagel store in Brooklyn, still considering quitting. As I sulked in the window looking out onto the street, a book on the secondhand bookstall I was staring straight through came into focus... It was American Music by Annie Leibovitz. I decided it was a sign to carry on… and thank god I did. I keep a copy of that book on my desk now.

Since then, I've educated myself in all things Leibovitz and I now see her as a kind of lady spirit animal, with whom I share some parallels. Like me, the early part of Annie's career, where she really got going, was spent on the road with musicians. Both photography and the music business are male-dominated environments and it can really feel like a boys' club at times. I'm sure it was even more so for Annie in the 1970s, when she was on tour with The Rolling Stones, for Rolling Stone.
I'm sometimes asked what it's like to be a female photographer. It's a question I never really have an answer

for because I've only ever been female, with no immediate plans to change that. I don't have another experience to compare it with, so it's difficult to articulate whether my attributes as a photographer are because I'm a woman, or because I'm me. Annie puts it both perfectly and succinctly: "I just always think of myself as a photographer. I have never separated those things."
I love the aesthetics of unmistakably American photography and that's what Annie's work is. It doesn't get more American than the iconic cover for Bruce Springsteen's Born In The USA. In her portraits, there's a real intimacy, along with character and sometimes humour. You can tell she's thought not just about the photograph itself, but the person she's photographing - who they are and what she wants to say about them. There's always a story, even when it's just a single photo. I especially like how Annie takes popular culture - something that's often seen (and portrayed) as lowbrow - and makes it artistic and aspirational.

Her later work is more 'produced', involving armies of assistants, stylists and retouchers, as she's shooting for the likes of Vogue and Vanity Fair these days. While I prefer her older work, I like that Annie says she saw the step up from Rolling Stone as an opportunity to develop her techniques and ideas, and evolve as a photographer. "Photography's like this baby that needs to be fed all the time," she says. "It's always hungry."

Not even Annie Leibovitz, with her fame, money and incredible body of work has become complacent. She continues to see herself as a work in progress.
People like Anna Wintour, Graydon Carter and Jann Wenner talk affectionately about Annie's passion, her work ethic, her dedication, her perfectionism and how much she cares. She commands respect and that respect is based solely on her work and the way she produces that work.

I believe it's important to have role models. Successful predecessors in whose footsteps you can follow, while carving out your own path.

Annie Leibovitz inspires me to want to do better, to strive to achieve greatness and to have the balls (or brave ladyparts) to say, "I want to be exceptional." It's not easy saying that out loud and I almost deleted it, actually. Because society teaches us that we must be 'ladylike', compliant, submissive, bordering on apologetic and to silence ourselves for fear of not being these things.

Well, fuck that.
I want to be exceptional.

***See more of Rachael's own photography, visit rachaelwright.co.uk.***

## TYCI RADIO / PODCASTS

TYCI's special **Mother's Day podcast** is online now and can be found at soundcloud.com/tyciblog. Keep an eye out for our special **Sleater-Kinney** podcast later this month too! Our next Subcity show will be **Thursday 2 April, 5 - 7pm**. Tune in at subcity.org/shows/tyci.

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